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CATALOGUE
OF AN EXHIBITION OF

...NGS AND DRY-POINTS

BY

WHISTLER

WITH AN INTRODUCTION AND NOTES
ESPECIALLY COMPILED FOR THIS
EXHIBITION BY JOSEPH PENNELL

FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

JANUARY 6 TO FEBRUARY 3, 1909

SMITHSONIAN
INSTITUTION
S21.

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NOTE

MR. PENNELL has been kind enough to write a short introduction and a series of notes on the different prints especially for this exhibition. To distinguish these notes from the body of the catalogue they have been printed in italics and signed "J. P."

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INTRODUCTION

IN this exhibition you have fairly covered Whistler's working life. Few plates of importance were made before the French series — and, unfortunately, too few are the plates after the Venice Set. This was not his fault — but his and our misfortune. Though his etchings were always appreciated, it takes a great deal of appreciation or a long price to make popularity, which Whistler never tried for — or financial success — which he would have had no objection to, but never received until late in life; artistically, he was always triumphant. It may not be generally known that he got two guineas, about ten dollars, for the entire French Set in a portfolio; twelve guineas for the Sixteen Thames Etchings; fifty guineas for the Twelve Venetian Etchings; and the price, four guineas each, was prohibitive for years — and the result was that the second set of Venice plates — The Twenty-Six — were published at the same price, fifty guineas; these are the published prices — not what Whistler got. To modern and precious geniuses they may be suggestive and discouraging, for after the second Venice Set he could not get a publisher for the series he made in Holland and Belgium. Unfortunately none of these prints is in the exhibition — the work of his maturity — nor are any of the plates shown that he did in France or at least in Paris, which I had the great good fortune to see in progress. The prints from these later plates he did demand high prices for — nothing like what modern, up-to-date etchers get, however, — some ten or fifteen

guineas apiece, because but few collectors wanted them and, well, the workman is worthy of his hire. I do not know why I have made this note on the commercial side of Whistler's art, but the facts go to make history and point a moral, and I do not think they have been stated before, and they also show the great and practical increase there has been in the belief in his position as an artist.

The notes following the prints are the result of some familiarity with them and the result also of long intimacy with Whistler, and with others who have an admiration for the man and his work. Some facts have never been set down before, others are not well known, and, anyway, I hope they may add some interest to a very interesting exhibition.

JOSEPH PENNELL.

Steamship "Teutonic,"
Thanksgiving Day, 1908.

CATALOGUE

1 **Liverdun.** (Wedmore No. 4)

A farm-yard in the Village of Liverdun, near Toul in Lorraine.

"A small Alsatian town Whistler and Ernest Delannoy visited on their journey to Alsace and the Rhine." J. P.

One of the French Set.

2 **La Rétameuse.** (Wedmore No. 5)

One of the French Set.

3 **En Plein Soleil.** (Wedmore No. 6)

Early impression on India paper mounted down on plate paper (*chine collée*). This impression is from the collection of Queen Victoria and bears the royal stamp at the back.

"Undoubtedly printed by Delâtre, from whom Whistler learned the art of printing and who was the artistic printer of Paris for half a century—immortalized by the De Goncourts. Delâtre died a couple of years ago."
J. P.

One of the French Set.

4 **The Unsafe Tenement.** (Wedmore No. 7)

On thin Japan paper.

"Probably this house was in one of the Alsatian towns. He rendered most truly in these early etchings sunlight, which he never attempted later." J. P.

One of the French Set.

5 **La Mère Gérard.** (Wedmore No. 9)

Early impression on *chine collée.*

From the collection of Queen Victoria.

"An old lady, who is said to have written poetry, and, possibly in consequence, came down in the world, and was forced to sell violets at a gate of the Luxembourg Gardens. Whistler painted and etched her several times and of her, in the Latin Quarter, endless stories were told by him." J. P.

One of the French Set.

6 **Street at Saverne.** (Wedmore No. 11)

"There are in the French Set prints, like the night scene in the Alsatian village, called *Street at Saverne*, which are as

good as any that came after. And if looked at carefully . . . the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates."

Joseph Pennell.

"Whistler visited this village on his Alsatian trip, in order to see a fellow-student at Gleyerés, whose home was here, named Dabo. I have been told by his son, Dabo gave up painting later and took to politics and then left the country and settled in Detroit. The plate might properly be called the first of the Nocturnes." *J. P.*

One of the French Set.

7 **Little Arthur.** (Wedmore No. 13)

"Arthur Haden, son of Sir F. Seymour Haden and Whistler's nephew." *J. P.*

One of the French Set.

8 **La Vieille aux Loques.** (Wedmore No. 14)

Impression in black ink on thin Japan paper.

This plate, the *Kitchen*, *La Marchande de Moutarde*, the *Street at Saverne*, and the *Rag Shop* are the finest of the very early plates.

One of the French Set.

9 **The Same.**

Impression in brownish ink on *chine collée.*

10 **Annie.** (Wedmore No. 15)

Early impression on *chine collée.*

This little girl was Annie Haden, the daughter of Sir Seymour Haden. She later became the wife of Mr. Charles Thynne.

"Annie Haden, daughter of Sir Seymour Haden, and Whistler's niece. She is the little girl in the painting, At the Piano *and in* The Music Room. *I do not think this plate is to be compared for a minute with* Annie Seated." *J. P.*

One of the French Set.

11 **La Marchande de Moutarde.** (Wedmore No. 16)

Impression in black ink on thin Japan paper.

"In *La Marchande de Moutarde* and the *Kitchen* . . . are very beautiful chiaroscuro effects."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"I have no idea where this was done. This was very early work. The drawing is like that of West Point, *the biting like that of the* Coast Survey. *I imagine these plates were banked up with wax and then bitten in, the acid poured over them, but who shall say?"* *J. P.*

One of the French Set.

12 **The Same.**

Impression on *chine collée.*

13 **Little Rag Gatherers.** (Wedmore No. 17)

"A fine plate executed during the same period is *The Rag Gatherers*—a squalid interior with two figures at the back, very suggestive and powerful in effect."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"The most interesting thing about this plate to me is the fact that Whistler thought nothing of the time and trouble involved in changing his plates. Here an entirely new composition was evolved, a whole group of figures added, and there is not the slightest evidence of the great labor in changing it." *J. P.*

One of the French Set.

14 **Fumette.** (Wedmore No. 18)

"Fumette was a model, one of the first professional models who sat to him. She had a terrible temper and one day, in a rage, she tore up—not his prints, as Wedmore says —but a number of drawings." *J. P.*

One of the French Set.

15 **The Kitchen.** (Wedmore No. 19)

First State. On *chine collée.*

"The Kitchen is flooded with sunshine, like a chamber of De Hooch's." Frederick Wedmore, *Whistler's Etchings*, p. 26.

"There are, as, for instance, in those dark alleyways of the Venetian set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six*, or in any similar subject."

Joseph Pennell.

"This was most likely made on the Alsatian Journey. The Kitchen *evidently is that of an old French farm-house."* *J. P.*

One of the French Set.

16 **A Little Boy.** (Wedmore No. 22)

Portrait of Seymour Haden, junior.

From the Ellingwood collection.

17 **Seymour.** (Wedmore No. 23)

Also a portrait of Seymour Haden, junior.

18 **Annie Seated.** (Wedmore No. 24)

"One of the most beautiful of the many portraits of Miss Annie Haden." T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"This—a portrait of Annie Haden—is as good as any portrait etching by Rembrandt." *J. P.*

19 **Reading by Lamplight.** (Wedmore No. 25)

"Most likely a portrait of Lady Haden—all his subjects, all his life, he found in the people, places and things around them. He made them into pictures." *J. P.*

20 **The Music Room.** (Wedmore No. 26)

First State.

From Queen Victoria's collection.

The three figures are portraits of Sir Seymour Haden (at the left), Lady Haden, and Mr. Traer. There is no indication of fingers on Sir Seymour's right hand.

"Seymour Haden, Lady Haden and Mr. Traer—not Freer, as Wedmore calls him—Haden's assistant—a surgeon and friend of Whistler's, in the room in No. 62 Sloane Street, where At the Piano *and* The Music Room *were painted."* *J. P.*

21 **The Same.**

Second State.

22 **Soupe à Trois Sous.** (Wedmore No. 27)

"Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the *Soupe à Trois Sous*, or the Mère Gérard, or fifty others?" Joseph Pennell.

"Done at midnight in a low tavern, which was raided by gendarmes while he was at work. Whistler said he showed them the plate upside down and, as they could make nothing of it—gave it back to him. The figure to the left is a portrait of a man named Martin. I do not know who he was—he is remembered because, in the Revolution of '48, he gained the Legion of Honour, at sixteen—the youngest person to whom it ever was awarded." *J. P.*

23 **Bibi Valentin.** (Wedmore No. 28)

On thin Japan paper.

"One of the most exquisite renderings of a child ever done by an etcher." *J. P.*

24 **The Same.**

Another impression, printed on *chine collée.*

25 **Bibi Lalouette.** (Wedmore No. 30)

On thin Japan paper.

"A charming study of a boy sitting on a sloping bank."
T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days."
Frederick Wedmore, *Whistler's Etchings*, p. 30.

26 **The Same.**

Another impression, printed on *chine collée.*

27 **The Wine Glass.** (Wedmore No. 31)

"A marvellous little still-life study, entitled *The Wine Glass*, also done at this time, may be compared with Rembrandt's *Shell.*" T. R. Way, *The Art of J. McNeill Whistler*, p. 67.

28 **Greenwich Pensioner.** (Wedmore No. 32)

"A study, most likely in Greenwich Park, London. This and the two following plates were either done when he was working on the River at Wapping, or they gave him the idea of working there." *J. P.*

29 **Greenwich Park.** (Wedmore No. 33)

Impression on thin Japan paper.

This and the *Dam Wood* are almost the only landscapes to be found in Whistler's work.

"One of the very few landscapes he either etched or painted. Landscape did not appeal to him. Had it, however, his work would have been just as distinguished as his portraits. He always said there was no such thing as a landscape or a portrait painter. A man can paint anything, if he can paint at all." *J. P.*

30 **The Same.**

Another impression. Somewhat more strongly printed. On *vergé* paper.

31 **Nursemaid and Child.** (Wedmore No. 34)

"Probably done in Greenwich Park."—J. P.

The First State.

32 **The Same.**

The Second State.

33 **Thames Warehouses.** (Wedmore No. 35)

"To that Early Period, to that first time, belonged then these two Sets: the second with its infinitely interesting *Pool, Thames Police, Thames Warehouses,* and *Black Lion Wharf.*"

Frederick Wedmore, *Whistler and Others,* p. 22.

One of the Thames Set.

34 **Westminster Bridge.** (Wedmore No. 36)

"One of the few plates in which the monumental architecture of London appears—the Houses of Parliament. That he could draw architecture is completely proved by the Belgian Series alone, but he did not care for it usually, 'And why repeat a masterpiece?' he always said."

J. P.

One of the Thames Set.

35 **Limehouse.** (Wedmore No. 37)

"Down the River Thames, where he lived and worked for months."

J. P.

One of the Thames Set.

36 **Eagle Wharf.** (Wedmore No. 39)

Also called Tyzac, Whiteley & Co.

One of the Thames Set.

"The rendering of the warehouses in perspective is simply marvelous."

J. P.

37 **Black Lion Wharf.** (Wedmore No. 40)

" Mr. Whistler's plate, *Black Lion Wharf,* or *The Black Lion,* a reproduction of which is, I believe, to be published in to-day's *Chronicle,* is one of the greatest engraved plates that has been produced in modern times. I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set known as *The Thames Series,* etched by the master some thirty-five years ago."

February 22, 1895.

Joseph Pennell, in a letter to the *London Daily Chronicle.*

"To me the finest of the Thames Set, finer than anything Rembrandt ever etched of this sort. He told me he worked on the plate three weeks."

J. P.

38 **The Pool.** (Wedmore No. 41)

One of the Thames Set.

See note under the *Thames Warehouses,* No. 33.

39 **The Thames Police.** (Wedmore No. 42)

One of the Thames Set.

See note under the *Thames Warehouses,* No. 33.

"This police station stood until a few years ago, when rebuilt near Wapping Pier. The surroundings are still much the same."

J. P.

40 'Longshoremen. (Wedmore No. 43)

"Probably the interior of a Thames-side Inn, though the figures are far from English. They may be fishermen or foreign sailors." *J. P.*

41 The Limeburner. (Wedmore No. 44)

One of the most beautiful of Whistler's plates, and probably the earliest example of a system of composition which became very characteristic of him — that of a vista seen through a frame. Later examples of it are: *The Traghetto, The Beggars, Doorway and Vine, San Biagio,* and perhaps the last and frankest expression of all, *The Garden.* In these plates the foreground and middle distance are treated as an elaborate frame, for the most part in shadow, through which is seen a small and usually brilliantly lighted distance.

"This Limeburner's place must have been in Rotherhithe or Wapping on the Thames." *J. P.*

One of the Thames Set.

42 Billingsgate. (Wedmore No. 45)

"The solidity of the buildings introduced into this plate — the clock tower and the houses upon the quay — is a rare achievement in etching. . . . The strength of their realization lends delicacy to the thin-masted fishing boats with their yet thinner lines of cordage, and to the distant bridge and the gray mist of London and to the faint clouds of the sky."

Frederick Wedmore, *Four Masters of Etchings*, pp. 37–38.

"Hamerton has described, and more or less appreciated this plate, in 'Etching and Etchers' and the 'Portfolio.' The Dutch fishing boats are still moored in the same way on the same spot." *J. P.*

43 Becquet (The Fiddler). (Wedmore No. 48)

Sir Seymour Haden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, "Rembrandt never did anything finer."

"The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable minuteness and fineness of touch. The more closely it is examined the more complete and finished it appears and the more beautiful its workmanship."

Mrs. Schuyler Van Rensselaer, *Century Magazine*, August, 1893.

"This man began life as a sculptor, and then became a musician. Whistler often saw him, and liked him. He died a few years ago in Paris." *J. P.*

One of the Thames Set.

44 The Same.

Another impression, on the margin of which Becquet has written: "Mon portrait gravé par Whistler. Becquet."

45 Annie Haden. (Wedmore No. 57)

From the Philippe Burty collection.

Of this beautiful and rare dry-point one might well quote Mr. Whistler's dictum concerning the In-

fantas of Velasquez, who, "clad in inæsthetic hoops, are, as works of art, of the same quality as the Elgin Marbles."

"The most dignified portrait Whistler ever etched. It is as big in feeling as a portrait in oil, a proof that great art is not to be judged by size." *J. P.*

46 **Rotherhithe.** (Wedmore No. 60)

"Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."

T. R. Way, *The Art of J. McNeill Whistler*, p. 69.

"This plate was made on the balcony of the Angel Inn, still standing on the south side of the River, at Cherry Gardens. Rotherhithe is in the extreme distance. From this balcony also, the oils Wapping *and* The Thames in Ice *were painted. A scratch across the sky is in some prints. Whistler told me this was caused by a brick from a chimney being repaired falling behind him and making him jump so that he scratched the plate with his needle from top to bottom."* *J. P.*

One of the Thames Set.

47 **The Forge.** (Wedmore No. 63)

Beautiful impression realizing all the effect of "this audacious dry-point," as it is called by Mr. Wedmore.

"This was made in Brittany, at Perros Guirec in the year 1861. As in almost all the sets, he included plates which have no relation to the title." *J. P.*

One of the Thames Set.

48 **Vauxhall Bridge.** (Wedmore No. 66)

"The foreground is a spirited confusion of barge, sails, masts and cordage."

Frederick Wedmore, *Whistler's Etchings*, p. 45.

"From the work right up to the edges, I believe this is only a piece of the original plate—for example, the rope to the right is quite meaningless, yet it is so positively drawn that it must have led from a mast or yard to some stay which has been cut off." *J. P.*

49 **Millbank.** (Wedmore No. 67)

"Looking down the River from Millbank toward Lambeth Palace, on the Surrey Side, the rows of piles, drawn in wonderful perspective, are still standing in the mud, and it is most interesting to compare the handling of this plate with that of similar Venice subjects, done twenty years later." *J. P.*

One of the Thames Set.

50 **The Little Pool.** (Wedmore No. 72)

"The figures are Sergeant Thomas and Whistler himself. This and the previous plate were used as invitation cards to a show given by the Thomases, who published the Thames Etchings for Whistler—as well as the French Set —from their shop in Bond Street, London. Ralph Thomas made the first catalogue of the Etchings."

J. P.

One of the Thames Set.

51 **Tiny Pool.** (Wedmore No. 73)

"I believe this has been cut down; anyway it is of small importance." *J. P.*

52 **Little Smithfield.** (Wedmore No. 78)

From the Ellingwood collection.

"On either side there recede into the distance the quaint timber houses of a narrow London lane, the woodwork wonderfully indicated."

Frederick Wedmore, *Whistler's Etchings*, p. 49.

"A back alley, now partially destroyed by the rebuilding of St. Bartholomew's Church. This, until a few years ago, was the most picturesque and perfect quarter of Old London." *J. P.*

53 **Cadogan Pier.** (Wedmore No. 79)

"*Cadogan Pier*, which may be compared with the lithograph entitled *Early Morning*, is a poetical etching of the river off Battersea in the morning mist, when 'a common greyness silvers everything.'"

T. R. Way, *The Art of J. McNeill Whistler*, pp. 73–74.

One of the Thames Set.

54 **Old Hungerford Bridge.** (Wedmore No. 80)

"The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch."

T. R. Way, *The Art of J. McNeill Whistler*, p. 71.

"The Suspension Bridge at Hungerford Market. Now Charing Cross Railway Bridge crosses the River at the same spot. To me the feeling of life and movement on the water is better expressed than on any other of the Thames Series." *J. P.*

One of the Thames Set.

55 **Amsterdam, Etched from the Tolhuis.**

(Wedmore No. 82)

State intermediate between the First and Second. The sky has been changed from the First State, but the monogram has not yet been introduced. Undescribed by Wedmore.

"The first of his Dutch plates—made probably on his first journey to Holland. At the same time his Thames plates were shown in an exhibition at The Hague and he was awarded a gold medal." *J. P.*

56 **Weary.** (Wedmore No. 83)

From the Theobald and Doweswell collections.

"Of all the portraits, however, that entitled *Weary*, a beautiful study of a girl lying back in a chair, every line expressing fatigue, and the portrait of *Florence Leyland* with its perfect grace of line and pose, are perhaps the most completely satisfying." T. R. Way, *The Art of J. McNeill Whistler*, p. 72.

"A portrait of Joe (his first English model, The White Girl), *though it has been called* Jenny, *after Rossetti's poem. As Whistler knew Rossetti at the time, it is interesting. The figure was started at the other end of the plate, where a dry-point of the head is to be seen, only partly scratched out."* *J. P.*

57 **The Same.**

Another impression.

58 **Chelsea Bridge and Church.** (Wedmore No. 85)

One of the Thames Set.

59 **The Model Resting.** (Wedmore No. 87)

Trial proof, undescribed by Wedmore, with the monogram, but before the horizontal lines in the background, near the left shoulder of the figure. From the Menpes collection.

"The figure-pieces of the Leyland period—dry-points nearly always—are very rare. They include not only a little succession of portraits . . . but likewise a succession of studies . . . of which the *Model Resting* is one of the most beautiful."
Frederick Wedmore, *Fine Prints*, p. 120.

60 **The Velvet Dress.** (Wedmore No. 91)

"The heavy folds into which velvet must fall are indicated by but a very few touches. Round the neck a ruff is seen, and that and the hair are drawn with Whistler's peculiar delicacy. This scarce dry-point is a portrait of Mrs. F. R. Leyland."
Frederick Wedmore, *Whistler's Etchings*, p. 53.

"A study for the portrait in oil of Mrs. F. R. Leyland. (Only reproduced in our book, she still owns the painting.) Mrs. Leyland wanted to be painted in a velvet dress, she told him, but, when he did paint her, it was in a gown of pink and white." *J. P.*

From the Menpes collection.

61 **Florence Leyland.** (Wedmore No. 96)

Superb early impression, before the vertical shading on the butterfly. It is from the collection of Queen Victoria and bears the royal stamp at the back.

"His Imperial Majesty sold his Whistlers 'to improve the Royal Collection at Windsor.'" *J. P.*

"Of all the portraits, however, that entitled *Weary*, a beautiful study of a girl lying back in a chair, every line expressing fatigue, and the portrait of *Florence Leyland* with its perfect grace of line and pose, are perhaps the most completely satisfying." T. R. Way, *The Art of J. McNeill Whistler*, p. 72.

62 **The Boy.** (Wedmore No. 109)

One of the rarest pieces of the "middle period." Trial proof before the arms were shaded.

63 **The Little Forge.** (Wedmore No. 115)

The very rare early state. Before the trees (seen through the window) were finished, and before the additional shading under the window and on the rafters. This impression is enriched by additional wash-drawing by Whistler. It is from the collection of Queen Victoria and bears the royal stamp at the back.

"Forges and smithies always appealed to him, but always as suggestions, never carried out completely." *J. P.*

64 **Two Ships.** (Wedmore No. 116)

65 **Ship-builder's Yard.** (Wedmore No. 121)

Marked, in Whistler's handwriting, "The first proof of twenty-five."

"Leyland's—done, I believe, when at Speke Hall, near Liverpool—the launching poles are in dry-point, very telling. Note change in butterfly." *J. P.*

66 **Price's Candle-Works.** (Wedmore No. 124)

First State.

67 **The Thames toward Erith.** (Wedmore No. 135)

This plate gives an extraordinary impression of a raw, squally day.

"This is the first good proof I have ever seen of this very rare plate. It was not shown—we could not get it—for the London Memorial Exhibition." *J. P.*

68 **Adam and Eve Tavern, Old Chelsea.**

(Wedmore No. 144)

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern*, in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly."

Joseph Pennell.

"This, more than any other plate of the period, marks the transition from his earlier style, and Whistler himself admitted and even emphasized this to me—the different manners of working. The development into the style of the Venetian plates is most plainly seen." *J. P.*

69 **Putney Bridge.** (Wedmore No. 145)

This impression bears an unusually large and carefully drawn butterfly.

"This and the following plate were commissions from the Fine Art Society—almost his only commissions save the first Venice Set, but in no sense pot-boilers." *J. P.*

70 **The Same.**

Another impression, somewhat more richly printed.

71 **Fulham.** (Wedmore No. 148)

"I wonder if this was done one morning when he was being rowed up to see Howell, who lived there?" *J. P.*

72 **The Little Venice.** (Wedmore No. 149)

Impression signed with a very carefully drawn butterfly. The surface of the print somewhat rubbed.

"The drawing of the posts—equally remarkable—should be compared with those in Millbank, *done twenty years before."* *J. P.*

One of the Venice Set.

73 **Nocturne.** (Wedmore No. 150)

Early trial proof. Before the gondolas in the middle distance and much added work throughout the plate.

"This is the best example of his printing,—really painting on the plate, I know. No professional printer can equal it, and he himself could not repeat it. It is really a monotype." *J. P.*

One of the Venice Set.

74 **The Same.**

Another impression, in the completed state. Much more richly printed.

"And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heaven, and fairy-land is before us — then the wayfarer hastens home; the working-man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master — her son in that he loves her, her master in that he knows her." From *Mr. Whistler's "Ten o'Clock."* (London, 1888.)

75 **The Little Mast.** (Wedmore No. 151)

Early impression, in black ink, on *vergé* paper.

Very fine and early proof retouched in sepia by Whistler.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

"Via Garibaldi—near the Public Garden, Venice. The Mast still stands and on it, on holidays, the great standard of St. Mark is flown." *J. P.*

One of the Venice Set.

76 **The Same.**

Another impression, in brown ink, more delicately printed.

From the Lawrence W. Hodson collection.

77 **The Palaces.** (Wedmore No. 153)

First State. With the butterfly.

"Somewhat similar and equally fine are *The Balcony*, *The Palaces*, and the two *Doorways;* the four prints showing superb draughtsmanship and very effective contrasts of light and shade."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

"Probably the most completely carried out study of architecture he ever did. These palaces are on the Grand Canal, almost opposite the Palazzo Rezzonico, where Browning lived and died. There is a legend that Whistler had a room in it." *J. P.*

One of the Venice Set.

78 **The Doorway.** (Wedmore No. 154)

"Much richer in effect and with more elaboration of detail than is usual in this series is the *Doorway*. A beautiful view of what has once been a palace. . . . The fine architecture of the exterior with the rich drapery of the windows, is very beautifully indicated, and the water in the foreground is wonderfully transparent."

T. R. Way, *The Art of J. McNeill Whistler*, pp. 73–74.

One of the Venice Set.

79 **The Same.**

Another impression.

Richer in general effect than the foregoing.

"The Doorway still exists and is on the direct route almost from San Marco to the Grand Canal. No plate with such elaborate drawing of architectural detail was ever attempted by him. The printing in its perfection could only be done by him." *J. P.*

80 **Piazzetta.** (Wedmore No. 155)

Early impression in brown. The man on the steps wears a very large hat.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Prof. Dr. Hans W. Singer, *James McNeill Whistler*, p. 48.

"Drawn from the landing place looking toward St. Mark's Campanile. One of the few plates in which the reversing of the architecture is noticeable." *J. P.*

One of the Venice Set.

81 **The Same.**

Another impression, in which the hat has been made smaller. From the Lawrence W. Hodson and Jules Gérbeau collections.

82 **The Traghetto.** (Wedmore No. 156)

Superb impression before the figure of the man at the left of the group sitting at the table was more fully indicated and before the foul biting at the bottom.

"But there are no such perfect plates in the world as *The Beggars*, *The Traghetto*, the two *Rivas*, and the *Bridge*."

E. R. & J. Pennell, *The Life of James McNeill Whistler*, p. 282.

One of the Venice Set.

83 **The Riva.** (Wedmore No. 157)

From the Menpes and Ellingwood collections.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

See the note on *The Traghetto*, No. 82.

One of the Venice Set.

84 **Two Doorways.** (Wedmore No. 158)

Marked at the back by Whistler with a little circle —he sometimes did this when the proof particularly pleased him.

This print seems to be much rarer than some of the other great pieces of the Venice Set.

"Somewhat similar and equally fine are *The Balcony*, *The Palaces*, and the two *Doorways;* the four prints showing superb draughtsmanship and very effective contrasts of light and shade." T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

"Very good proof." *J. P.*

One of the Venice Set.

85 **Doorway and Vine.** (Wedmore No. 161)

One of the Twenty-Six Etchings.

86 **The Wheelwright.** (Wedmore No. 162)

One of the Twenty-Six Etchings.

87 **San Biagio.** (Wedmore No. 163)

Early trial proof, before the further shading under the archway.

From the Menpes collection.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us . . . the *San Biagio*, and that marvelous piece, the *Garden*."

Frederick Wedmore, *Whistler and Others*, p. 20.

"This great archway still stands, facing the Lagoon near the Public Garden, Venice, although it is now more or less hidden by a ship-building yard." *J. P.*

One of the Twenty-Six Etchings.

88 **The Same.**

Another impression. The shading under the archway has been enriched with added work. From the Lawrence W. Hodson and Jules Gerbeau collections.

89 **Turkeys.** (Wedmore No. 165)

One of the Twenty-Six Etchings.

"One of his rare renderings of birds and beasts." *J. P.*

90 **San Giorgio.** (Wedmore No. 167)

One of the Twenty-Six Etchings.

91 **The Bridge.** (Wedmore No. 171)

"Probably the finest plate in its simplicity and directness is the Bridge."

E. R. & J. Pennell, *The Life of James McNeill Whistler*, p. 281.

"The most perfect etching of the sort ever made—not a line could be dispensed with—not a line too many. A canal near San Giacomo in the very heart of Venice." *J. P.*

One of the Twenty-Six Etchings.

92 **The Balcony.** (Wedmore No. 177)

Early trial proof.

Very fine and delicate early trial proof before the shadow in the doorway was re-worked and before the additional shading near the shoulder of the seated figure in the balcony.

"The chiaroscuro is as effective, the draughtsmanship as fine, the detail quite as beautiful as the *Palaces* or the *Doorway*."

Frederick Wedmore, *Whistler's Etchings*, p. 80.

"In this Set the entrancing freedom and inexhaustible suggestiveness of the *Balcony* and the *Garden* demand note."

Frederick Wedmore, *Etching in England*, p. 38.

One of the Twenty-Six Etchings.

93 **The Same.**

Another impression.

From the Lawrence W. Hodson and Jules Gerbeau collections. The doorway has been enriched with dry-point and there is further shading on the balcony.

"The printing of the water is very good." *J. P.*

94 **The Garden.** (Wedmore No. 180)

Early trial proof, of a very beautiful golden tone, before the additional shading on the lintel of the door.

One of the Twenty-Six Etchings.

95 **The Same.**

Fairly strong impression with the bricks surrounding the doorway strongly printed and the garden thrown well into the background.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us . . . the *San Biagio*, and that marvelous piece, the *Garden*.

. . . . . .

"Only a little walled garden that abuts on a Venetian canal; it is an exquisite vision of the irrepressible piercing of the life of the Summer."

Frederick Wedmore, *Whistler and Others*, pp. 20–25.

96 **Long Venice.** (Wedmore No. 182)

One of the Twenty-Six Etchings.

"The view from—I imagine—the Casa Jankovitz, where he lived most of the time while in Venice." *J. P.*

97 **The Same.**

Another impression, printed in brown.

From the Ellingwood collection.

98 **A Quiet Canal.** (Wedmore No. 184)

One of the Twenty-Six Etchings.

99 **Salute: Dawn.** (Wedmore No. 185)

"*Salute: Dawn*, a marvelous dry-point, which shows the sun rising over a group of buildings and domes, across a wide expanse of water. The qualities of this plate, which has but the slightest dry-point skeleton, depend upon the most wonderful printing, each impression being really a painting by Mr. Whistler on the copper."

T. R. Way, *The Art of J. McNeill Whistler*, p. 75.

One of the Twenty-Six Etchings.

"Also done from his room, he always found his subjects right about him." *J. P.*

100 **The Smithy.** (Wedmore No. 197)

Early trial proof. This impression is from the collection of Queen Victoria and bears the royal stamp at the back.

"Most of the Venetian studies are superb, and are already extremely rare. It is still more seldom that we encounter those enchanting and marvelous productions of a yet later period, whose themes were taken from northern France, Holland, and especially Belgium. When by a mere chance any of these find their way into the market they are eagerly secured for many times their weight in gold; comprising, as they do, the very finest examples of Whistler's work and some of the most perfect specimens of art in existence. I refer in particular to such studies as *The Smithy; Palace, Brussels; Square House; Balcony, Amsterdam; Pierrot. . . .*"

Prof. Dr. Hans W. Singer, *James McNeill Whistler*, p. 51.

101 **Dordrecht.** (Wedmore No. 200)

102 **Fruit Shop.** (Wedmore No. 210)

"One of the many Chelsea shops, most of which have disappeared or been modernized." *J. P.*

103 **Cameo No. 2.**

Impression signed with the butterfly at both back and front.

Marked "fourth proof" on the back in Whistler's handwriting and with the two little circles as a mark of approval.

"I do not know the date of this—but probably late—most likely of the period of the lithographs, one of which is also called Cameo." *J. P.*

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